

# TIMES SATURDAY DRAMATIC FEATURE PAGE

HERE FOR WEEK  
AT THE ACADEMY



THOMAS E. SHEA.

LEADS TWO LIVES AS  
JUDGE AND ROBBER

Hon. Dudley Rutherford and Jim  
Robinson One Character to  
Thomas E. Shea.

Thomas E. Shea will open his week's engagement on Monday at the Academy, and will present during the week "The Whirlpool," "Dr. Jekyll and Mr. Hyde," and "The Bells." The opening play will be "The Whirlpool," a detective and police story in four acts. The leading role in this play is that of Judge Dudley Rutherford who, in private life, is an upright and fearless judge, whose duty it is to bring about the inevitable close of his party as candidate for governor.

There is another side to his life, however, that arising from the compelling force of a mania springing from the fascination which diamonds hold for him. This obsession drives him to a career as a diamond thief in which he seems to be actuated by a dual nature. With the rise of the curtain on the first act the audience finds him a helpless slave to this passion. His closest friends are deceiving measures to stop the mysterious disappearances of their gems, never, of course, suspecting the judge, to whom they look for aid, is the criminal.

Impotent in the whirlpool of kleptomania for diamonds, Judge Rutherford is on the point of giving himself up, mind and body, to his passion for diamonds, when a little girl comes into his life in the court. He meets her clandestinely and presents to her the beautiful gems he has stolen, for he has gained possession of them. The girl knows him as Jim Robinson, and Jim Robinson he really is when in the vortex of one of his diamond craving moods.

How, by means of her truth, fidelity, and womanly strength, she leads the great justice of the mental tempest to safety and light, is a part of the story of "The Whirlpool."

"NO OFFENSE" POLICY  
GIVES GOOD RESULTS

A good many years ago, when the old-time "variety show" was going through the course of evolution which brought it to technical classification as "vaudeville," some of the old-time variety men made a great deal of fun of one of the disciples of the new school, who insisted upon a set on his bill should contain a suggestive line or even a gesture which might offend the most sensitive person among his patrons.

"Give me a show," he told his booking agent, "that will please and not offend the woman and children, and those same woman and children will give me all the patronage I need to make a success of my business."

The old-timers made fun of him, but he stuck to his policy, and lived to own a large and profitable business in theaters which reaches almost from coast to coast.

It is a mere matter of detail, but it might be mentioned, by the way, that one of the "old-timers" who made fun of him is still alive and is taking his acts now on the tour of one of his Eastern houses.

"The moving picture game," said a theatrical manager, the evening a concert brought in nothing more than to hold the popular price amusement business up to the women and children's standard, given clean pictures and seeing the enthusiasm and appreciation with which they are received, the theater manager soon comes to appreciate and understand the fallacy of marring his program with any vaudeville act which could possibly offend his family patronage.

Showmen who have watched the development of the combination of vaudeville and moving pictures with a view to determining just what kind of a show will draw the right kind of patronage—right kind in this case meaning a patronage which the theater will enjoy week after week, point to the Casino in Washington as a house which is building up a policy along the line pursued by the manager referred to above who says he has one of the old-time variety men working for him as a doorman.

The management of the Casino prides itself on maintaining a constant censorship over every feature billed. This censorship, applies to pictures and vaudeville alike.

"We accept no moving picture reel from an exchange," explained the manager, "that has ever brought its producer of a theater in which it has been shown any unpleasant notoriety, and in the selection of our vaudeville acts we follow absolutely the 'no offense' to women and children' policy. Leaving the question of morality out altogether, it would be quickly if it is shown in a theater which depends upon the 'home-folks' for patronage."

CAPITAL DESERVES  
MORE GOOD MUSIC

Sufficient Number of Enthusiasts in City to Justify Grand Opera Performances.

With two symphony orchestras and concerts by soloists, Washington must have heard since good music this season, but not nearly as much as they deserve. There is no reason why all the very best in the musical world should not be heard in this city after the consistent and overwhelming attendance with which the symphony orchestras are greeted. The strange part of it is that a certain per cent of the audiences often will go mainly to hear the soloist. Surely there are none who will leave before the soloist has heard of a symphony concert, and see the crowd standing in the back of the theater. These are the people to whom the appeal must be made.

There is a proportionately large musical population in this city. They are the only ones who can make special attractions pay in this city. They could make grand opera a possibility in Washington. They exist, and in abundance, and if any one is skeptical in the matter let him step into the theater on the occasion of a symphony concert, and see the crowd standing in the back of the theater. These are the people to whom the appeal must be made.

Fritz Kreisler, violinist will be heard in concert at the Columbia Monday afternoon, at 4:30 o'clock. Kreisler has been heard here once before this season, but his appearance has only served to sharpen the musical appetite for a more detailed performance. His caliber as a musician is unquestionably high, his art perfect, and his playing a remarkable technique, and his own compositions have both grace and substance. His program is as follows: Suite in E Major, Bach; Prelude, Gavotte, Minuetto 1 and 2, Gigue; 2. Grave, Friedmannschach; Chanson; Concerto in D Major, Allegro, Pugnani; Sarabande et Allegro, Corelli; La Chasse, Cartier; Variations, Tarentelle; 3. Melody in D Minor; Gluck; Romance in A Major, Schumann; Rondo in G Major, Mozart; 4. Caprice Viennois, Kreisler; Three Caprices, Paganini.

The second concert of the Washington series by the Philadelphia Orchestra, under the direction of Leopold Stokowski, is announced for Tuesday afternoon, January 20, at 4:30 o'clock, at the National Theatre. Miss Hinkle, soprano, will be the soloist at this concert. Miss Hinkle is a singer of whom every American may be justly proud—quoting from Musical America—"A truly representative product of this land's training, she can hold up the soprano standard with the best that Europe affords in the concert field." Her voice and method have received the most favorable comment from her New York recital.

Yeaye, violinist, Godowsky, pianist, and Gerardi, cellist, will be heard in a joint concert at the National Theatre, Friday afternoon, January 23, at 4:30 o'clock. Nothing in the musical combinations of recent years has surpassed the public appearances of the trio. Last year the great Belgian violinist and the Polish-American pianist were heard in this city in a never-to-be-forgotten concert. The addition of Gerardi is fortunate.

The Monacale Quartet, under the management of T. Arthur Smith, comes to the New Masonic Auditorium, January 23, for the first of its concert series to be given in this city. The other concert will take place some time in March.

In our years this organization, through sheer excellence, has gained a foothold with the musical population of this country that it would be difficult to dislodge. Their method of working precludes the faintest possibility of an inferior performance. For each season only three programs, comprising six, nine or ten pieces, are prepared. These are worked out to the finest detail, and every effort is concentrated on their faultless rendition. No one member is "starred" to the exclusion of any other member, the music and not the personality of the player is consistently considered. The members know one another, study together, and successfully form a truly harmonious whole.

Features of Cosmos concerts, Sunday, January 11, from 2 to 3:30 p. m., will include an elaborate orchestral program offering Massenet's "Fete Boheme," overture from "Scenes Pittoresques," selections from Kalmann's "Sari," and Victor Herbert's "Wizard of the Nile." Pops' "Valse Poudree," Czibulka's "Jekyll," "Woodland Whispers," Silgus' melodrama "Le Feu d'Amour," and other rare selections.

Mrs. Ethel Holteck-Gawler and Sydney Lloyd Wrightson give a recital on Friday evening next, at the Ocean Theatre, 1000 Connecticut Avenue, N. W., assisted by Charles Gilbert Spross and Arthur Clyde Leonard, of New York.

## LOCAL MENTION.

Wire Your Residence for Electricity.  
Electric Webster, 117 9th.

Virginia Theater. Today Only, Marion Leonard in an overwhelming surprise, "Journeys Ending."

## AMUSEMENTS

### AMUSEMENTS

Week Commencing Monday, January 12

ELEONOR ROBSON'S GREATEST PLAY

The Dawn of a Tomorrow

NEXT WEEK—The Season's Sensation

NINETY AND NINE

IS ON PROGRAM  
AT THE COSMOS

BURLESQUES MUST  
HAVE LARGE CASTS

Dave Marion, at Gayety, Has  
Seventy-five or More in His  
Latest Production.



GEORGINE CAMPBELL.

ARRANGING OF BILL  
NOT AN EASY TASK

A cursory glance at a week's bill at the Cosmos Theater would, to the layman, spell only a certain number of individual acts—vaudeville acts—in conjunction with a list of moving picture reels, which run in sequence "punctuated" by the vaudeville acts, and furnish to the theater patrons an entertainment scheduled to occupy a certain length of time.

Just here is where the layman would make a mistake, for in these days of combined vaudeville and moving pictures the managers of the popular-priced houses, whose aim is to amuse the greatest possible number of people for the smallest possible amount of money have to display as much judgment in the selection of the numbers on their programs, if not more, than the manager who classifies himself among the magnates of the so-called "big time."

The latter has less ramifications to consider than the man who combines vaudeville and pictures in making up his show. The former's bill is largely arranged by the booking office, according to the ranking of the acts contracted. That is to say, there is no question as to what his headline act will be, and his bookings seldom afford any chance of a clash between two acts by reason of the arrangement in which they are to appear.

The road of a manager of such a theater as the Cosmos is by no means an easy one. He has to arrange what to all intents and purposes are two shows. They must, as separate attractions, be of sufficient variety to please all classes of patrons, and having selected and booked them in such a way as not to lose the patronage of any act by allowing it to be shown in the wrong place on the program.

For instance, if two of his vaudeville acts are a troupe of trained dogs and a playlet built on pathos, the dog act would be spoiled if it followed a reel of pictures showing the antics or degradations of wild animals. In the same way the playlet might spoil a picture if the reel followed it.

In the movies as it is known, it would hardly be possible to carry out a program of this kind in the legitimate and vaudeville fields. Every act is brand new, and there is a song, a piece of scenery, or a stitch of wardrobe that he uses before.

It is pretty near a forgone conclusion that any of the comedies following him this season should do a land office business. The reputation he will make after he has been in the business for a year should be sufficient to pack any burlesque theater for any company that comes after him.

Wants to Know Status.

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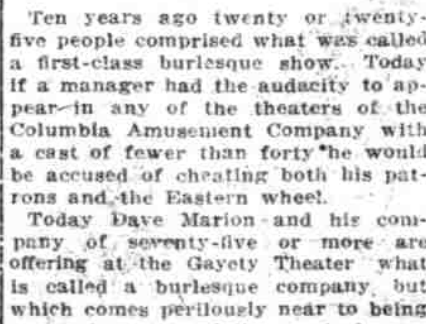
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LEADING MEMBER  
OF POLI CAST

Two Adopted District  
Daughters Playing Here

By JULIA MURDOCK.



HELEN LEE.

There are two young women playing here this week whose career upon the stage interests their many Washington friends, because of the fact that both girls, if not exactly Washingtonians, are so closely connected with the Capital City and its people that they might almost be called adopted daughters of the District of Columbia.

Helen Lee, who supports Julia Dean in "Her Own Money," which is playing in the Belasco Theater, is from Leesburg, Va., that city having been named for her family. From her babyhood, almost, Helen Lee has had what she terms a "hankering" after the stage. When she was a tiny toddler she would quite often astonish her parents and brothers and sisters by indications of a histrionic ability which refused to be smothered, either by ridicule or discouragement.

Many times she was subjected to humiliation of a spanking because of her fondness for taking the dining room table as the scene of her dramatic outbursts. A table cover often represented her long trailing evening gown, and perhaps later it would again do duty for a Roman toga. Every sort of drama, from "Uncle Tom's Cabin" to "Hamlet," was tried out by little Miss Helen Lee on her mother's dining room table, so nobody was surprised when, in later years, she announced her intention of going on the stage.

Discovered Her Voice.

It was Madame Susan Oldberg, of this city, who discovered that Miss Lee had a natural voice of great power, and this was developed with the view of having Miss Lee become a church-singer, and she was quite willing to become one until she heard of Mary Garden's success in New York. Then she decided to give up singing and devote herself to the stage.

After this first step success began to come her way, and it was while appearing with Mr. Hitchcock that Miss Lee decided to develop, so far as it was possible, her dramatic talent.

One case she details in particular happened when she sang "Butterfly." The little child who had been engaged to play the baby in the opera suddenly became refractory—"acted up," as it were—and nothing could be done to pacify him. The act was on, and it was all they could do behind the scenes to keep his screams from being heard in the audience. Mrs. Oldberg, and Miss Houston as Susie, had just gone out into the night, and Susie had just settled herself for the long vigil.

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